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Chapter 1 : Modern Drama and Performance | Department of English Language and Literature

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List of Famous Dramatists of India! List of famous Dramatists of India! The most prolific playwright of post-independence period is Asif Currimbhoy, who has written and published more than thirty plays. His language, it is said, is not suitable to capture the internal drama of the clash of motives. Badal Sircar is a prestigious name in the realm of contemporary theatre. He represents the New Theatrical Movement in India. His dramatic career began with the humorous play Solution X. All these plays are based on political, social, psychological and existential problems. A prominent writer in Kannada language, he is known for his effective usage of North Karnataka dialect of Kannada in his plays and poems. His plays revolve around folk or mythology inter-linked with contemporary issues and he achieved a blend of the folk and modern theatrical forms. His 22 plays include the popular Aramane, Mahamayi, Singaravva, Harakeya Kuri and Kulothe Chingaramma, as well as Jokumaraswamy and Sirisampige which have been translated into many languages. The theme, however, was made to have contemporary relevance for it reflects on the agony and devastation of war and the role of mankind in causing suffering. Girish Karnad, in the capacity of writer, director and actor substantially contributed to enrich the tradition of Indian English theatre. His dramatic sensibility was moulded under the influence of touring natak companies and especially Yakshagana which was in those days not accepted as a purified art form. A writer of Kannada plays, Karnad made a noteworthy impact with Yayati and more so with Tughlaq. Hayavadana, a story of a woman in search of the perfect man, is a powerful play based on a legend in the Kathasaritsagar. In the play Tale Dande, he discovers the vital relationship between contemporary society and literature. In the play Nagmandala, the conflict is between patriarchal and matriarchal views of society. Gurcharan Das is a writer of novels, essays and plays and a columnist. A new dimension to Indian theatre was given by Habib Tanvir who used folk traditions and tribal theatrical forms of Madhya Pradesh with great effect in his productions. His Mitti ki Gadi is a unique experiment in this direction. He created a repertory of folk and tribal actors who presented most effectively, in the dialect of Chhattisgarh, the play, Charandas Chorâ€™the humorous story of a thief who has to sacrifice his life for promising good conduct. Another playwright who has made significant contribution to the growth of Indian English drama is Harindranath Chattopadhyay. He started his career as playwright with Abu Hassan There are seven verse plays to his credit published under the title of Poems and Plays and are based on the lives of Indian saints. His Five Plays are written in prose. The Window and The Parrot deal with the lives of the poor. His Saalgirah dealt with the complexity of divorce in modern, urban life. His other plays include He is known for his poignant lines and for delving into contemporary themes in his adaptations. A striking dramatist who made his impact in the s, the plays of Mohan Rakesh are the creations of a sensitive mind exploring the world of human emotions caught up in the hard realities of life. Ashadh ka Ek Din , a lyrical play based on the life of Kalidasa, evokes the pathos inherent in life. Adhe Adhure portrays strikingly the fears and frustrations of a disintegrating middle class family, and the woman who is trying to hold it together. His Laharon ke Rajhans is yet another play dealing with basic human emotions. He wrote in Hindi but for their exceptional dramatic relevance, his plays have been translated into English and other regional languages. As a playwright, his main concern is to portray the crisis of contemporary man caught in the web of uncongenial surroundings and the persistent threat to human relationships. Mohan Rakesh perceived drama as a complex art involving the uniform contribution of actors, scenic effects, light and music, and effective stage direction. He experimented in theatre. He often used words and languages not as dialogues or direct statements but as the tools of suggestion to convey a meaning beyond the verbal connotation. Nissim Ezekiel is acknowledged for his exceptional poetic creed and rare dramatic sensibility. A Comedy, Marriage Poem: A Tragi Comedy and The Sleepwalkers: An Indo-American farces are famous. Songs of Deprivation is also a short play by Ezekiel. His

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plays can be appreciated for symmetrical construction with an abundance of irony. They unveil his sharp observation of the oddities of human life and behaviour. Ezekiel is said to come very close to the spirit of some English social satirists in theatre. His plays were staged even abroad successfully but they failed to be staged in the country. Tagore wrote primarily in Bengali but almost all his Bengali plays are available to us in English renderings. The uncrowned king of Delhi theatre in the s and the s, Mehta was a prolific writer of plays over 26 and he is credited with directing some 14 plays. He also adapted and translated plays from other regional languages. His greatness lies in the contribution he made to promote the culture of drama, mainly through the Three Arts Club, a theatre group of the government employees of Delhi. His plays have been performed not only in India but also in other countries. He was awarded the Padma Shri in Sri Aurobindo is another prominent dramatist in Indian English drama. He wrote five complete blank verse plays besides his six incomplete plays. Perseus the Deliverer is grounded on the ancient Greek myth of Perseus. Vasavadutta is a romantic tale of ancient India. Rodoguna is a Syrian romance. The Viziers of Bassora is a romantic comedy that goes back to the days of the great Haroun al Rashid, while Eric is a romance of Scandinavia, a story of love and war between the children of Odin and Thor. Aurobindo was much influenced by Elizabethan drama in matters of plot construction and characterisation. The use of the English blank verse is flawless in Aurobindo. Court Chalu Aahe; it reveals the shocking streaks of cruelty hidden below the ordinary middle class veneer. His Sakharam Binder banned for alleged vulgarity but triumphantly vindicated by the Bombay High Court which declared the ban void, Gidhale and Ghasiram Kotwal are studies in violence and sex inherent and suppressed in human nature. Bold themes are dealt by him in a serious manner Vijay Tendulkar symbolises the new awareness and attempts of Indian dramatists of the century to depict the agonies, suffocations and cries of man, focusing on the middle class society. In all his plays, he harps upon the theme of isolation of the individual and his confrontation with the hostile surroundings. Influenced by Artaud, Tendulkar relates the problem of anguish to the theme of violence in most of his plays. Kamala and Kanyadaan are written on the lines of naturalistic tradition. Kamala is a study of marital status as well as a study in the theme of exploitation. Kanyadaan is a complex play about the cultural and emotional upheavals of a family. Tendulkar was associated with the New Theatrical Movement in Maharashtra. He presents a fictional reality in which the reality of life acquires a sharp, focused character having rare dramatic power. Some Famous Directors and Artistes in Theatre: Alyque Padamsee has contributed to the world of theatre in a big way. He is a theatre director who has staged 63 plays in a career of 50 years. An illustrious theatre personality, Badal Sarkar made farce and comedy to reveal the social condition in India. A major playwright in Kannada language, K. Akshara is a prominent figure in Kannada theatre. He has directed several plays. He heads Ninasam, the theatre group and cultural complex in Heggodu, Karnataka. Mainly associated with street theatre, Safdar Hashmi was concerned with focusing on the problems of the common people. He was the founder-member of Jana Natya Mancha. His plays Enemies and Mote Ram ka Satyagraha became symbols of ethnic resistance against authoritarianism in India. A doyen of the Bengali theatre, Shambhu Mitra formed the theatre group Bahurupee. His famous plays include Nobanno, Ulukhagra and Pothik. An eminent director, playwright and actor, Utpal Dutt was active primarily in Bengali theatre, though he also achieved fame in English theatre. His views on human rights and democracy are best highlighted by the plays Tiner Talowar and Manusher Odhikare. His dramas showcased the sufferings of the common people. Institutions for Promoting Theatre: There are certain institutions set up to promote theatre in its various forms in the country.

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Chapter 2 : Father Of English

This reference work contains a comprehensive listing of contemporary novelists writing in English. Included for each are a short, critical commentary, usually less than a page, by a specialist in the author's work.

The Edwardians The 20th century opened with great hope but also with some apprehension , for the new century marked the final approach to a new millennium. For many, humankind was entering upon an unprecedented era. To achieve such transformation, outmoded institutions and ideals had to be replaced by ones more suited to the growth and liberation of the human spirit. The death of Queen Victoria in and the accession of Edward VII seemed to confirm that a franker, less inhibited era had begun. Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century upon Ibsen in drama and Balzac, Turgenev, Flaubert, Zola, Eliot, and Dickens in fiction and in tune with the anti-Aestheticism unleashed by the trial of the archetypal Aesthete, Oscar Wilde , saw their task in the new century to be an unashamedly didactic one. In a series of wittily iconoclastic plays, of which *Man and Superman* performed , published and *Major Barbara* performed , published are the most substantial, George Bernard Shaw turned the Edwardian theatre into an arena for debate upon the principal concerns of the day: Nor was he alone in this, even if he was alone in the brilliance of his comedy. John Galsworthy made use of the theatre in *Strife* to explore the conflict between capital and labour, and in *Justice* he lent his support to reform of the penal system, while Harley Granville-Barker , whose revolutionary approach to stage direction did much to change theatrical production in the period, dissected in *The Voysey Inheritance* performed , published and *Waste* performed , published the hypocrisies and deceit of upper-class and professional life. Many Edwardian novelists were similarly eager to explore the shortcomings of English social life. Wellsâ€™ in *Love and Mr. Polly* â€™captured the frustrations of lower- and middle-class existence, even though he relieved his accounts with many comic touches. In *Anna of the Five Towns* , Arnold Bennett detailed the constrictions of provincial life among the self-made business classes in the area of England known as the Potteries; in *The Man of Property* , the first volume of *The Forsyte Saga*, Galsworthy described the destructive possessiveness of the professional bourgeoisie; and, in *Where Angels Fear to Tread* and *The Longest Journey* , E. Forster portrayed with irony the insensitivity, self-repression, and philistinism of the English middle classes. These novelists, however, wrote more memorably when they allowed themselves a larger perspective. Nevertheless, even as they perceived the difficulties of the present, most Edwardian novelists, like their counterparts in the theatre, held firmly to the belief not only that constructive change was possible but also that this change could in some measure be advanced by their writing. Other writers, including Thomas Hardy and Rudyard Kipling , who had established their reputations during the previous century, and Hilaire Belloc , G. Chesterton , and Edward Thomas , who established their reputations in the first decade of the new century, were less confident about the future and sought to revive the traditional formsâ€™the ballad , the narrative poem, the satire , the fantasy , the topographical poem, and the essayâ€™that in their view preserved traditional sentiments and perceptions. The revival of traditional forms in the late 19th and early 20th century was not a unique event. There were many such revivals during the 20th century, and the traditional poetry of A. Housman whose book *A Shropshire Lad* , originally published in , enjoyed huge popular success during World War I , Walter de la Mare , John Masefield , Robert Graves , and Edmund Blunden represents an important and often neglected strand of English literature in the first half of the century. The most significant writing of the period, traditionalist or modern, was inspired by neither hope nor apprehension but by bleaker feelings that the new century would witness the collapse of a whole civilization. The new century had begun with Great Britain involved in the South African War the Boer War; â€™ , and it seemed to some that the British Empire was as doomed to destruction, both from within and from without, as had been the Roman Empire. In his poems on the South African War, Hardy whose achievement as a poet in the 20th century rivaled his achievement as a novelist in the 19th questioned simply and sardonically the human cost of empire building and established a

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tone and style that many British poets were to use in the course of the century, while Kipling, who had done much to engender pride in empire, began to speak in his verse and short stories of the burden of empire and the tribulations it would bring. Boer troops lining up in battle against the British during the South African War

â€” In *The Portrait of a Lady*, he had briefly anatomized the fatal loss of energy of the English ruling class and, in *The Princess Casamassima*, had described more directly the various instabilities that threatened its paternalistic rule. He did so with regret: By the turn of the century, however, he had noted a disturbing change. In *The Spoils of Poynton* and *What Maisie Knew*, members of the upper class no longer seem troubled by the means adopted to achieve their morally dubious ends. Great Britain had become indistinguishable from the other nations of the Old World, in which an ugly rapacity had never been far from the surface. His fiction still presented characters within an identifiable social world, but he found his characters and their world increasingly elusive and enigmatic and his own grasp upon them, as he made clear in *The Sacred Fount*, the questionable consequence of artistic will. Man was a solitary, romantic creature of will who at any cost imposed his meaning upon the world because he could not endure a world that did not reflect his central place within it. He did so as a philosophical novelist whose concern with the mocking limits of human knowledge affected not only the content of his fiction but also its very structure. His writing itself is marked by gaps in the narrative, by narrators who do not fully grasp the significance of the events they are retelling, and by characters who are unable to make themselves understood. James and Conrad used many of the conventions of 19th-century realism but transformed them to express what are considered to be peculiarly 20th-century preoccupations and anxieties. The Modernist revolution Anglo-American Modernism: Pound, Lewis, Lawrence, and Eliot From to there was a remarkably productive period of innovation and experiment as novelists and poets undertook, in anthologies and magazines, to challenge the literary conventions not just of the recent past but of the entire post-Romantic era. For a brief moment, London, which up to that point had been culturally one of the dullest of the European capitals, boasted an avant-garde to rival those of Paris, Vienna, and Berlin, even if its leading personality, Ezra Pound, and many of its most notable figures were American. The spirit of Modernismâ€”a radical and utopian spirit stimulated by new ideas in anthropology, psychology, philosophy, political theory, and psychoanalysisâ€”was in the air, expressed rather mutedly by the pastoral and often anti-Modern poets of the Georgian movement

â€”²²; see Georgian poetry and more authentically by the English and American poets of the Imagist movement, to which Pound first drew attention in *Ripostes*, a volume of his own poetry, and in *Des Imagistes*, an anthology. Prominent among the Imagists were the English poets T. Reacting against what they considered to be an exhausted poetic tradition, the Imagists wanted to refine the language of poetry in order to make it a vehicle not for pastoral sentiment or imperialistic rhetoric but for the exact description and evocation of mood. To this end they experimented with free or irregular verse and made the image their principal instrument. In contrast to the leisurely Georgians, they worked with brief and economical forms. Meanwhile, painters and sculptors, grouped together by the painter and writer Wyndham Lewis under the banner of Vorticism, combined the abstract art of the Cubists with the example of the Italian Futurists who conveyed in their painting, sculpture, and literature the new sensations of movement and scale associated with modern developments such as automobiles and airplanes. With the typographically arresting *Blast: Review of the Great English Vortex* two editions, and Vorticism found its polemical mouthpiece and in Lewis, its editor, its most active propagandist and accomplished literary exponent. His experimental play *Enemy of the Stars*, published in *Blast* in , and his experimental novel *Tarr* can still surprise with their violent exuberance. World War I brought this first period of the Modernist revolution to an end and, while not destroying its radical and utopian impulse, made the Anglo-American Modernists all too aware of the gulf between their ideals and the chaos of the present. Lawrence traced the sickness of modern civilizationâ€”a civilization in his view only too eager to participate in the mass slaughter of the warâ€”to the effects of industrialization upon the human psyche. Yet as he rejected the conventions of the fictional tradition, which he had used to brilliant effect in his deeply felt autobiographical novel of working-class family life, *Sons and Lovers*, he drew upon myth and symbol to hold out the hope that

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individual and collective rebirth could come through human intensity and passion. Eliot, another American resident in London, in his most innovative poetry, *Prufrock and Other Observations* and *The Waste Land*, traced the sickness of modern civilization—a civilization that, on the evidence of the war, preferred death or death-in-life to life—to the spiritual emptiness and rootlessness of modern existence. As he rejected the conventions of the poetic tradition, Eliot, like Lawrence, drew upon myth and symbol to hold out the hope of individual and collective rebirth, but he differed sharply from Lawrence by supposing that rebirth could come through self-denial and self-abnegation. Even so, their satirical intensity, no less than the seriousness and scope of their analyses of the failings of a civilization that had voluntarily entered upon the First World War, ensured that Lawrence and Eliot became the leading and most authoritative figures of Anglo-American Modernism in England in the whole of the postwar period. During the 1920s Lawrence who had left England in 1915 and Eliot began to develop viewpoints at odds with the reputations they had established through their early work. In *Kangaroo* and *The Plumed Serpent*, Lawrence revealed the attraction to him of charismatic, masculine leadership, while, in *For Lancelot Andrewes*: Elitist and paternalistic, they did not, however, adopt the extreme positions of Pound who left England in 1912 and settled permanently in Italy in 1927 or Lewis. Drawing upon the ideas of the left and of the right, Pound and Lewis dismissed democracy as a sham and argued that economic and ideological manipulation was the dominant factor. For some, the antidemocratic views of the Anglo-American Modernists simply made explicit the reactionary tendencies inherent in the movement from its beginning; for others, they came from a tragic loss of balance occasioned by World War I. In his early verse and drama, Yeats, who had been influenced as a young man by the Romantic and Pre-Raphaelite movements, evoked a legendary and supernatural Ireland in language that was often vague and grandiloquent. As an adherent of the cause of Irish nationalism, he had hoped to instill pride in the Irish past. The poetry of *The Green Helmet* and *Responsibilities*, however, was marked not only by a more concrete and colloquial style but also by a growing isolation from the nationalist movement, for Yeats celebrated an aristocratic Ireland epitomized for him by the family and country house of his friend and patron, Lady Gregory. The grandeur of his mature reflective poetry in *The Wild Swans at Coole*, *Michael Robartes and the Dancer*, *The Tower*, and *The Winding Stair* derived in large measure from the way in which caught up by the violent discords of contemporary Irish history he accepted the fact that his idealized Ireland was illusory. Joyce, who spent his adult life on the continent of Europe, expressed in his fiction his sense of the limits and possibilities of the Ireland he had left behind. In his collection of short stories, *Dubliners*, and his largely autobiographical novel *A Portrait of the Artist as a Young Man*, he described in fiction at once realist and symbolist the individual cost of the sexual and imaginative oppressiveness of life in Ireland. As if by provocative contrast, his panoramic novel of urban life, *Ulysses*, was sexually frank and imaginatively profuse. Copies of the first edition were burned by the New York postal authorities, and British customs officials seized the second edition in 1920. Yet his purpose was not simply documentary, for he drew upon an encyclopaedic range of European literature to stress the rich universality of life buried beneath the provincialism of pre-independence Dublin, in a city still within the British Empire. By means of a strange, polyglot idiom of puns and portmanteau words, he not only explored the relationship between the conscious and the unconscious but also suggested that the languages and myths of Ireland were interwoven with the languages and myths of many other cultures. Whereas Jones concerned himself, in his complex and allusive poetry and prose, with the Celtic, Saxon, Roman, and Christian roots of Great Britain, MacDiarmid sought not only to recover what he considered to be an authentically Scottish culture but also to establish, as in his *In Memoriam James Joyce*, the truly cosmopolitan nature of Celtic consciousness and achievement.

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Etymology[edit] The term is not a variant spelling of the common misspelling "playwrite": Hence the prefix and the suffix combine to indicate someone who has "wrought" words, themes, and other elements into a dramatic form - someone who crafts plays. The homophone with "write" is entirely coincidental. The first written record of the term "playwright" is from , [1] 73 years before the first written record of the term "dramatist". Jonson described himself as a poet, not a playwright, since plays during that time were written in meter and so were regarded as the province of poets. This view was held as late as the early 19th century. The term "playwright" later again lost this negative connotation. Early playwrights[edit] The earliest playwright in Western literature with surviving works are the Ancient Greeks. These early plays were for annual Athenian competitions among play writers [4] held around the 5th century BC. Such notables as Aeschylus , Sophocles , Euripides , and Aristophanes established forms still relied on by their modern counterparts. This is the source of the English word poet. In this famous text, Aristotle established the principle of action or praxis as the basis for all drama. The ends of drama were plot, character, and thought, the means of drama were language and music, and the manner of presentation a spectacle. Since the myths , upon which Greek tragedy were based, were widely known, plot had to do with the arrangement and selection of existing material. Character was equated with choice rather than psychology, so that character was determined by action. In tragedy , the notion of ethical choice determined the character of the individual. Thought had more to do and "the imitation of an action that is serious", and so forth, brought with it the concept of mimesis from real life. Thus, he developed his notion of hamartia , or tragic flaw, an error in judgment by the main character or protagonist. It provides the basis for the "conflict-driven" play, a term still held as the sine qua non of dramaturgy. The Poetics , while very brief and highly condensed, is still studied today. Perhaps the most Aristotelian of contemporary playwrights is David Mamet , who embraces the idea of character as "agent of the action", and emphasizes causality in the structure of his plays. William Shakespeare The Italian Renaissance brought about a stricter interpretation of Aristotle, as this long-lost work came to light in the late 15th century. The neoclassical ideal, which was to reach its apogee in France during the 17th century, dwelled upon the unities , of action, place, and time. This meant that the playwright had to construct the play so that its "virtual" time would not exceed 24 hours, that it would be restricted to a single setting, and that there would be no subplots. Other terms, such as verisimilitude and decorum, circumscribed the subject matter significantly. For example, verisimilitude limits of the unities. Decorum fitted proper protocols for behavior and language on stage. In France, contained too many events and actions, thus, violating the hour restriction of the unity of time. In England, after the Interregnum , and restoration of the monarchy in , there was a move toward neoclassical dramaturgy. One structural unit that is still useful to playwrights today, is the " French scene " , which is a scene in a play where the beginning and end are marked by a change in the makeup of the group of characters onstage, rather than by the lights going up or down or the set being changed. This plot driven format is often reliant on a prop device, such as a glass of water, [6] or letter that reveals some secret information. In most cases, the character receiving the secret information misinterprets its contents, thus setting off a chain of events. Well-made plays are thus motivated by various plot devices which lead to "discoveries" and "reversals of action," rather than being character motivated. The well-made play infiltrated other forms of writing and is still seen in popular formats such as the mystery, or "whodunit. Generally, two or three acts with an act break intermission or interval that marks some kind of scene change or time shift. Usually these acts are divided into scenes, which are also defined by shifts in time and place. This type of structure is called episodic. A more popular format recently, the short play does not have an intermission and generally runs over an hour, but less than an hour-and-a-half. A useful form for experimental work the absurdist made the form popular with less reliance

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on character development and arc. Generally, these remain under an hour in length. In the US the minute play has been popularized over the past 20 years, and with beginning playwrights since the format requires rigor. Such a format can be processed or produced without onerous technical requirements. Contemporary playwrights in America[edit] Contemporary playwrights in the United States often do not reach the same level of fame or cultural importance as others did in the past. No longer the only outlet for serious drama or entertaining comedies, theatrical productions must use ticket sales as a source of income, has caused many of them to reduce the number of new works being produced. For example, Playwrights Horizons produced only six plays in the seasons, compared with thirty-one in New play development in America[edit] In an effort to develop new American voices in playwriting, a phenomenon known as new play development began to emerge in the early-to-mids, and continues through today. Many regional theatres have hired dramaturges and literary managers in an effort to showcase various festivals for new work, or bring in playwrights for residencies. Funding through national organizations, such as the National Endowment for the Arts and the Theatre Communications Group , encouraged the partnerships of professional theatre companies and emerging playwrights. New Dramatists and The Lark in New York, for example, will often have a "cold" reading of a script in an informal sitdown setting. There has been a backlash over the past ten years with the formation of Playwriting Collectives like 13P and Clubbed Thumb who have gathered members together to produce, rather than develop, new works.

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Chapter 4 : Contemporary dramatists (edition) | Open Library

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A play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character: Drama is originated from early 16th century: Renaissance drama The activity of acting: An exciting, emotional, or unexpected event or circumstance: History of drama is traced back to Greek , 6th century, Thespis Aeschylus and Euripides. These plays were called as morality plays with themes such as good deeds, sin, virtue, life etc. As a result of growing intellectual curiosity, humans began to question the rules and tenets of the Catholic Church. Soon after, the Catholic Church launched a Counter-Reformation, filled with heavy propaganda. In reaction to the Industrial Revolution , the Pre-Raphaelites embarked on a second phase – the Aesthetic Movement headed by avant-garde artists who believed that beauty, rather than the sociopolitical, should be the objective of art. This led to the popularity of decorative art, the innovative use of the art and design for functional objects. Middle class and females were given importance, Victorian notions were completely rejected. Tolerance is stopped and people started rethinking religion, this decline of religion, rise of atheism can be understood in the following quotation of Nietzsche. And we have killed him. How shall we comfort ourselves, the murderers of all murderers? What was holiest and mightiest of all that the world has yet owned has bled to death under our knives: What water is there for us to clean ourselves? What festivals of atonement, what sacred games shall we have to invent? Is not the greatness of this deed too great for us? Must we ourselves not become gods simply to appear worthy of it? This balance is always delicate, and it can seem easier and clearer to turn, not against the system , but against the morality. Wikipedia Earlier tragedies were based on Greek and Bible, Miracle plays and tragedies were based on biographies of saints. Secularization is the deviation of society from ecclesiastical footings to non-clerical values and institutions; to philosophers this is the decline of religious level. Modern drama is the result of naturalism, Nihilism, Enlightenment, surrealism, and realism, it portrays people with real life worries and issues, it is somewhat opposite to idealism. In modern tragedy we can see characters act and talk like real people in real settings. The new dramatists dealt mainly with the problems of sex, of labor and of youth, fighting against romantic love, capitalism and parental authority which were the characteristic features of Victorianism. Modern drama deals with real life issues, pleasant and unpleasant it portrays both sides of the tragedy. Life is presented with detailed accuracy, regardless of moral or ideological considerations. The theories of psychologists like Freud and Havelock Ellis, new biological theories and birth control, boredom and frustration caused by the war brought change into consideration. Sex is treated and discussed as freely as possible, the problems of love, sex, and marriage both inside and outside of marriage is portrayed without hesitation. Tragedy, in the modern theater, is a genre more honored in repute than in performance, and Ibsen, in as much as he is admired, is not admired generally as a tragedian. In college courses tragedy, in various guises, is taught respectfully; and having a "tragic vision" is always considered an impressive cachet for a dramatist to possess. What is important as such in tragedy of Hegel is not suffering, mere suffering but its causes. He presented Hedda a female character with a Hero like quality which was ignored by the earlier dramatists. George Bernard Shaw who alone understand Ibsen but his plays are characterized by jest and verbal wit. Shaw wrote with the purpose of propaganda as he was influenced by the theories of Marx. In getting married he dealt with unnaturalness of home life. This is called rejection of tragedy. John Galsworthy says that naturalistic art is like a steady lamp, held up from time to time , in whose light things will be seen for a space clearly in due proportion. To conclude modern tragedy is the result of many aesthetic movements, Naturalism, realism, nihilism and Avant grades. Modern play wrights adopt new style , where real life is depicted without any restriction due to religion, morality and any other, and by doing it modern dramatist successfully dramatized normal middle class bourgeoisie and they also treated these topics in such a way which are nearer and dearer to the people.

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Leo Tolstoy published *Childhood*. In , Oscar Wilde was born 16 October. In George Eliot published her first novel *Adam Bede*. Ivan Turgenev published *Fathers and Sons*. Henry David Thoreau died. Edith Wharton was born. Verne had by then fully established the " scientific romance " as a genre. Charles Dickens published *Our Mutual Friend* in installments from to Literature by this time was becoming increasingly popular. Well-educated European and North American middle-classes read more than ever before. At the same time authors tended toward plainer language and more broadly understood themes. People read about detectives, ghosts, machines, wonders, adventures, tricky situations, unusual turns of fate and romances. Love stories and grudges, explorations and wars, ideas based on scientific positivism and ideas based on nonsense and gibberish were all being published and enjoyed by a readership which could now be termed "the masses". In Nathaniel Hawthorne died. Dostoyevski published *Notes from Underground* or *Letters from the Underworld*. It is probably correct to describe Dostoyevski as the first Existentialist author. Thomas Chandler Haliburton died. Edith Maude Eaton was born. In Leo Tolstoy published *War and Peace*. Mark Twain published *Innocents Abroad*. Matthew Arnold set a cultural agenda in his book *Culture and Anarchy*. His views represented one of two polar opposites which would be in struggle against each other for many years to come. The other side of the struggle would be represented by the Aesthetic , Symbolist or Decadent movement. On the other side were Matthew Arnold , John Ruskin and the tendency amongst the arts toward a utilitarian , constructive and educational ethic. The Decadent movement was a transitional stage between romanticism and modernism. In Charles Dickens died aged Before his death he was working on *The Mystery of Edwin Drood* published unfinished. John McCrae was born. Hilaire Belloc was born 27 July. Samuel Butler published *Erewhon* , an early science fiction novel. In Alfred Jarry was born 8 September.

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Chapter 6 : List of Famous Dramatists of India!

Contemporary dramatists by James Vinson, , St. James Press, St. Martin's Press edition, in English.

Writers from the Early Modern English period

Archaizers [Early Modern Period] A collective term given to those English scholars and writers who favoured the revival of obsolete words to expand the vocabulary of English rather than borrowing terms from classical languages.

The poet Edmund Spenser? Ascham, Roger [Early Modern Period] Author of a work *Toxophilus* in which he criticised the inordinate number of borrowings from classical languages Latin and Greek flooding into English at the time.

Bacon, Francis [philosophy] English philosopher and statesman. Born in London he was educated at Cambridge and was later a member of the House of Commons for some 30 years. He was in the service of both Elizabeth I and James I enjoying periods of grace and disfavour alternately. In these it is evident that his basic stance was empirical, believing that knowledge is derived from experience and observation. He advanced the science of logic considerably and is responsible for refining means of inductive reasoning. He is the major figure of the New Philosophy, the framework for empiricism and theoretical scepticism which was to characterise science in 17th century England.

Bailey, Nathaniel [lexicography] Author of a *Universal etymological English dictionary* with some 40, entries and of the *Dictionarium Britannicum* Bailey was very popular and Dr. Johnson drew on his dictionaries for the word list he used in his own.

Barnes, William [literary writing] A poet from Dorset. Barnes was a schoolmaster and clergyman who produced much work in the dialect of his native county. He is known to linguistics for his grammars of the Dorset dialect and for a glossary of the archaic dialect of Irish English found in the baronies of Forth and Bargo in the south-east corner of Ireland. Barnes was much in favour of using native Germanic elements in creating alternatives to classical compounds in English.

Bowdler, Thomas [English philology] English editor. His declared intention was to rid Shakespeare of words and expressions "which cannot with propriety be read aloud in a family". This prudish attitude has led to the formation of a new verb to bowdlerise.

Buchanan, James [prescriptive grammar] A Scotsman and author of *The British grammar* along with a dictionary of English Contains much information on the divergence of pronunciation and writing in then contemporary English. But especially England, and the inhabitants thereof.

Cawdrey, Robert [lexicography] A schoolmaster whose reputation is founded on *The Table Alphabeticall* which is taken to be the first English dictionary. His exact dates of birth and death are not known.

Cheke, Sir John [religious writing] Greek scholar and translator of the Gospels according to Matthew and Mark in which he devised a system of indicating phonemic length by doubling vowels. He was a supporter of the purist stance in Early Modern English.

Cobbett, William [prescriptive grammar] The author of an *English Grammar* and a *Grammar of the English language* in a series of letters These works, which were intended for autodidactic use, are written in plain and simple English and contain useful information for the historical linguist, for instance on the possible verb forms at that time.

Cole, Elisha [lexicography] Author of an English dictionary

Cooper, Christopher [prescriptive grammar] The author of a *grammar of English Grammatica linguae anglicanae* similar to that by Wallis with an identical title.

Cranmer, Thomas [religious writing] The compiler of the *Book of common prayer* in its first two versions and He was born in Nottinghamshire and became a scholar in Cambridge and later Archbishop of Canterbury and put to death in Oxford.

Elyot, Sir Thomas ? Gil, Alexander [English philology] The author of *Logonomia Anglica* , a work on contemporary English pronunciation and orthography.

Holder, William [phonetics] English scholar concerned with matters of pronunciation which he expressed in his *Elements of speech: An essay of enquiry into the natural production of letters* published in

Johnson, Samuel [lexicography] English writer and lexicographer. Johnson was a major critic and scholar who was known both for his brilliant conversation and the quality of his writing. As a man of letters his influence on literature of his day and later periods was considerable. His significance for linguistics lies in the fact that he compiled the first major monolingual dictionary of English *Dictionary of the English language* which was a model for all future lexicographers.

Jonson, Ben [literary

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writing] A major dramatist of the Elizabethan period and afterwards. Lowth, Bishop Robert [prescriptive grammar] Author of a normative, prescriptive grammar Short introduction to English grammar which achieved great popularity for the manner in which it lay down the law with regard to grammatical usage. Lowth was professor of poetry in Oxford and later bishop of Oxford and of London as of Parker, Matthew [English philology] English bishop and scholar who is generally credited with initiating the study of Old English various manuscripts which were in his possession are called after him. Priestley, Joseph [prescriptive grammar] One of the 18th century prescriptive grammarians like Lowth and Murray who published The rudiments of English grammar in Purists [Early Modern Period] A collective term for those English scholars in the 16th century who supported availing of the resources present in the language when coining new words rather than borrowing excessively from classical languages. The most prominent purist of early Tudor times is Sir John Cheke who practised his ideas in his partial translation of the Gospels. Royal Society [Early Modern Period] A scientific society founded in London in for the advancement of knowledge full name: Royal Society of London for the Promotion of Natural Knowledge adopted in after the granting of two royal charters; first called Royal Society for the Advancement of Experimental Philosophy. It initially consisted of a small group of scholars and scientists who met to discuss matters of mutual interest and were acting in the tradition of scientific inquiry associated which Francis Bacon who preceded them. The society entertained a committee for a while with the intention of improving English grammar and reforming the orthography but the plans did not reach fruition. The society was largely Puritan in orientation from the beginning and was thus largely independent in its opinions; it has had many distinguished members such as the poet John Dryden, the physicist Isaac Newton, the architect Christopher Wren and the scholar Bishop John Wilkins. The society has never achieved official status but it is the nearest thing which England has had to the academies of science of many continental European countries. Cavan and educated in London and Dublin. He was first an actor and later a travelling expert on elocution. Sheridan is best known for his efforts in the field of elocution, producing a Rhetorical grammar of the English language and General dictionary of the English language in which he gives guidelines for the correct use of English. Thomas Sheridan was the father of the playwright Richard Brinsley Sheridan. His is noted for his History of the Royal Society which offers insights into this institution in its early years. Swift, Jonathan [literary writing] Irish clergyman, scholar and writer. Swift was born in Dublin to English-speaking parents and was educated there and in London. Swift is a typical Anglo-Irish figure who was caught in the tension between his English leanings and his Irish sentiments, this being a productive tension for his creative writings. He had a heightened awareness of language and was generally conservative in his linguistic attitudes as expressed in his Proposal for correcting, improving and ascertaining the English tongue where he maintains that the best English was spoken from the beginning of the Tudor period up to the deposing of Charles II. Walker, John [phonetics] A prescriptive author of the late 18th century, born in London. He is best known for his Critical pronouncing dictionary which enjoyed great popularity in its day and went through many editions throughout the 19th century. Wallis, John [prescriptive grammar] The author of an early grammar of English Grammatica linguae anglicanae which was very popular and went through many editions for about a centry after its first publication. Webster, Noah [lexicography] American lexicographer and linguist. Born in Connecticut and studied at Yale. After fighting in the American Revolution he worked as a lawyer in Hartford. His Grammatical institute of the English language established his reputation as the foremost scholar of English in America. His lexicographical work includes the Compendious dictionary which was followed by his major work, The American dictionary of the English language which contained 70, words, 12, of which had not been listed before. The work went through many revisions. The last which Webster saw through himself was that of It has been repeatedly revised and published and has retained its popularity in America. Wilkins, John [Early Modern Period] English author, bishop and sometime master of Trinity College, Cambridge who was interested natural science and in questions of universal grammar and who published an Essay towards a real character and a philosophical language in References Freeborn, Dennis From Old English to Standard English. The history of the English

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language.

Chapter 7 : English language and literature: Secularization of Tragedy in Modern Drama

Before we explain secularization of tragedy in modern drama, let us have a look at the definition of the words "Tragedy" and "Drama" tragedy Tragedy is pronounced as /ÉˆtradÉˆÉˆdi/ it is an event causing great suffering, destruction, and distress, such as a serious accident, crime, or natural catastrophe i.e a tragedy that killed

Chapter 8 : List of playwrights - Wikipedia

I am a comparatist whose research interests take in several languages and locations. I focus especially on literature and visual culture in South Africa, and drama and performance in English, French, German and Spanish across Africa, the African diaspora, the Americas, and Europe.

Chapter 9 : SAMPLE READING LIST: Early Modern English Drama | Department of English and Comparat

Ranking the most important authors in contemporary and late-century literature is impossible. Spanning the last 50 years, these 10 authors all made their mark over the last 50 years and are each widely considered to be significant and worth exploring.